## Supplemental Material Additional to Article Manuscript 2014-0707\_R

### Example 1 | Lucas Cranach The Elder, Portrait of Anna Putsch, 1503| Single portrait, Layperson

1. There is a woman on the painting
2. The woman is wearing a dress and rings and headdress, a hat.
3. She is looking kind of sad to the side or maybe also angry and offended
4. Has a small flower in her hand
5. There is a bird flying above her
6. Maybe two fighting birds and one already has the other in his claws, arms.
7. And behind the woman you can see a tree on which another bird is sitting
8. And in the background there is another tree
9. And there is a burning fortress or city on a hill
10. And there is another person who is moving
11. In comparison, well on the picture it is small but for the perspective it seems rather big
12. Yes, the woman is looking away from the scene in the background, her back is turned towards it
13. The sky is blue
14. And she is sitting outside in the grass

Summary:

1. On this picture there was a woman, richly dressed in her dress and her rings
2. She had a flower in the hand
3. She was sitting in the grass, turned away with her back from a burning city in front of a tree
4. She had a sad or angry, offended expression on her face and looked away to the side
5. Behind her there was Water, a tree, and a castle or fortress that was burning
6. Above her there was a flying bird or two fighting birds

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| phrases | 20 |
| descriptions | 19 |
| interpretations | 1 |
| named symbols | 6 |
| interpreted symbols | 0 |
| arthistoric terms | 2 |
| structuredness | 3 |

### Example 2 | Lucas Cranach The Elder, Portrait of Anna Putsch, 1503| Single portrait, Expert

1. To be seen is a portrait of a woman
2. More precisely it is not a full-length but a knee-length portrait
3. One can see, in triangular grouping, a lady with a big, bulgy, baggy hat
4. The woman is not seen in half-profile, but in quarter-profile
5. She is looking to the left out of the painting
6. She has a very, very big breast, there is a lot of skin to be seen in that area
7. And she is wearing a rather precious robe with a black border
8. I guess that is some kind of fur and brocade fabric
9. She is lifting a clove in her right hand
10. On her fingers she carries quite a lot of rings, 2, 4, 6, 7 gold rings
11. The woman is sitting in front of a landscape
12. In the landscape there is a burning city on a hill
13. You can see a person heading towards the flames
14. And on the left in the foreground there are two different dogs which are running towards the center of the painting
15. The breed, yes it’s a dog whose back is, as it were, who is clipped one half of its body, but has a lot of hair on the other half
16. On the right the painting ends in a strong vertical line of a tree
17. On the left another vertical of another tree which is narrow
18. In the sky we see two fighting birds
19. One looks a bit like an over-proportioned martin and beneath it something like a swan
20. On the right upon the tree there is a colorful bird, maybe a parrot.
21. The woman is not, well she looks realistic, so she is not idealized
22. She is wearing a golden bracelet which hangs down to her neckline
23. The clove probably alludes to her neatness, to her, again an attribute, to her character, because the lily, no sorry the clove, was at that time a pure flower standing for chastity
24. Often it was also a symbol for the holy Mary, as attribute
25. I would ascribe, yes it is old German, an old German picture, not old Dutch, maybe Albrecht Dürer
26. Or maybe it is from Albrecht Altdorfer, or yes in his surrounding like Cranach, Dürer, Altdorfer
27. I would date it to 1520
28. It is a secular motif, the woman, it is a portait
29. She is not a saint, there are no sacred attributes, probably, or that’s what I think, that it is a secular motif of the woman
30. The dogs in the background might perhaps refer to loyality or to fidelity.
31. The burning city is irritating me a bit and lets me think of Sodom and Gomorra in a way, so, yes, it could be a biblical motif in the background
32. Maybe the parrot, maybe referring to paradise, but the flames wouldn`t fit with that
33. Ok, there are hints for religious meaning, but the main figure is still secular in my estimation
34. The lady seems to have bourgeois background, probably patrician or in the milieu of court because she is wearing these rings, a golden belt around her waist and the brocade and could afford to be painted at that time
35. The scene above of the two birds certainly from that time has to be seen as iconographic or iconological attribute
36. I am not sure if it all points to who the lady is because it could also be a biblical meaning in the background
37. Funny there are always doubles in the painting, well the dogs and there are the birds, ok there is a third bird, the parrot, but that would be interesting to inquire
38. The flames are kind of stylized, very unrealistic.

Summary:

1. Depicted is a portrait from probably Dürer, Cranach or from Altdorfer
2. Probably from 1520, 1530 or a bit earlier, 15 hundred
3. Old German painting
4. And it is a secular motif, a portrait work with landscape and attributes who also might have a Christian connotation

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| phrases | 42 |
| descriptions | 21 |
| interpretations | 21 |
| named symbols | 7 |
| interpreted symbols | 5 |
| arthistoric terms | 22 |
| structuredness | 5 |

### Example 3 | Hans Holbein the Younger, The Ambassadors, 1533| Double portrait, Expert

1. Again a Dutch painting but right now I can’t remember the painter’s name
2. Two men with magnificent clothing, especially the left one
3. I cannot say anything to their profession
4. Very interesting in this painting is of course the skull down there
5. As far as I know that’s called a picture puzzle [Vexierbild] that means when you are standing in front of the painting in a certain position you can see the skull, in other positions it is distorted
6. It has something to do with the great interest of the Dutch to play and experiment with perspective and optic at that time

Summary:

1. There were two men on the painting
2. In between them was a shelf with various objects
3. Dutch painting
4. It is painted in a very detailed way
5. In the lower part there was a skull which you can identify when you are standing in the right position otherwise it’s blurred
6. Something like that is called a picture puzzle [Vixierbild]
7. And this is what makes it interesting because it shows the Dutch fascination with optic and everything that has to do with it

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| phrases | 13 |
| descriptions | 6 |
| interpretations | 7 |
| named symbols | 3 |
| interpreted symbols | 0 |
| arthistoric terms | 4 |
| structuredness | 4 |

### Example 4 | Hans Holbein the Younger, The Ambassadors, 1533| Double portrait, Expert

1. The painting depicts two men in magnificent clothing
2. The man on the right is wearing a brown suit, the man on the left a lot of fur and red, covered with red velvet, red velvet top
3. Both men are standing right and left to a shelf on which there are instruments, a globe, a…what globe, books, scientific instruments.
4. In the background there is a curtain, green with pattern on it
5. And very interesting in the front a distorted view of a skull.
6. At first sight it is not recognizable, just white, a gray-white form casting a shadow but if you stand in front of it and view it from a certain position the skull is recognizable as symbol for vanitas

Summary:

1. The Renaissance painting shows two men in front of a shelf with magnificent clothing
2. In the foreground there is an illusionistic game of the depiction of a skull who can just be recognized from a specific angle and represents vanitas

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| phrases | 8 |
| descriptions | 5 |
| interpretations | 3 |
| named symbols | 3 |
| interpreted symbols | 1 |
| arthistoric terms | 5 |
| structuredness | 5 |

### Example 5 | Hans Holbein the Younger, The Ambassadors, 1533| Double portrait, Layperson

1. The painting shows two gentlemen who probably are of noble or bourgeois nature
2. They seem a little bit like discoverers or world travelers because of the globe and the astronomic tools who are situated on the shelf they both lean on
3. In this shelf there is also a musical instrument, oh my how is it called, banjo, exactly
4. Apart from that both of them are well dressed
5. The left one appears more powerful because of his enormous shoulder pads
6. He is also wearing a medal and silky clothing while the right one is wearing a brown rope
7. This also appears noble but doesn’t show it so much to the outside, not extroverted
8. The background is formed by a green, lightly embroidered curtain
9. In the foreground there is, oh my what is that, a distorted skull
10. It somehow stimulates reflection and draws the attention to it

Summary

1. The picture shows two sailors or two discoverers who lean on a shelf with utensil like globes and a banjo
2. The background is a green curtain
3. Both dressed very noble, very well you know
4. The foreground is a distorted skull which doesn’t belong there somehow

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| phrases | 14 |
| descriptions | 8 |
| interpretations | 6 |
| named symbols | 3 |
| interpreted symbols | 0 |
| arthistoric terms | 2 |
| structuredness | 4 |